



ACADEMIC YEAR 2025-2026, SEMESTER – I
STUDY MATERIAL FOR I - YEAR
ENGLISH



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ENGLISH

SEMESTER – I



ACADEMIC YEAR 2025-26

PREPARED BY

ENGLISH DEPARTMENT



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UNIT 1

1.1 CHAPTER 1 FROM MALALA YOUSAFZAI, I AM MALALA

Chapter 1, “A Daughter is Born,” from Malala Yousafzai’s autobiography “I Am Malala,” introduces the circumstances surrounding her birth and early childhood in the Swat Valley, Pakistan. Malala was born into a Pashtun family, where the birth of a daughter is typically seen as a somber event. However, her father, Ziauddin Yousafzai, was different from most Pashtun men. He celebrated Malala’s birth and even named her after Malalai of Maiwand, the greatest heroine of Afghanistan, in hopes that his daughter would grow to be strong and influential.

Malalai of Maiwand’s story is told, highlighting her bravery and determination during the Afghan army’s battle against the British. This tale holds significant importance in Pashtun culture, and Malala’s father saw in his daughter the potential to be a symbol of courage and hope for her community. The book delves into the history and culture of the Pashtun people, particularly the Yousafzai tribe, to which Malala belongs. Swat Valley, often referred to as the “Switzerland of the East,” is a breathtakingly beautiful place with lush landscapes and a rich cultural heritage. The valley used to be a princely state but became a part of Pakistan after the country gained independence. Malala’s family lived in Mingora, the largest town in the valley, where her father had established a school.

As Malala’s father was deeply involved in education and community activities, their home was often visited by guests, and Malala cherished these gatherings. Her mother, Tor Pekai, was a strong and beautiful woman who could not read or write but was deeply religious and prayed five times a day. Malala admired her mother’s faith and dedication and considered herself to be different from her mother and more like her father in terms of interests and personality. Despite being born into a financially struggling family, Malala’s childhood was filled with love and happiness. The family had to live in a modest shack with no modern amenities, but they shared a strong bond, and hospitality was an integral part of their culture. Malala grew up playing with her siblings, Khushal and Atal, and appreciated her mother’s kindness towards birds and the less fortunate.

Malala’s father was a man of vision and determination. He was an advocate of education and had established a school to provide education to girls in the conservative Swat Valley, where female education was not a priority for many. He believed in the power of education to bring change and challenged the traditional norms by supporting his daughter’s education.

Chapter 1 lays the foundation for the book by introducing readers to Malala’s family, their culture, and the challenges they faced in a society where gender roles and expectations were deeply entrenched. It sets the stage for Malala’s journey of advocating for girls’ education and her unwavering belief in the power of knowledge to transform lives.



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**1.2 AN AUTOBIOGRAPHY OR THE STORY OF MY EXPERIMENTS WITH TRUTH (CHAPTERS 1, 2, 3) –
M.K. GANDHI**

Chapter 1: Birth and Parentage

In the first chapter of “The Story of My Experiments with Truth,” Mahatma Gandhi begins by recounting the background and lineage of his family. The Gandhis were originally from the Bania caste and were grocers by profession. However, for three generations, they served as Prime Ministers in various Kathiawad States. Gandhi's grandfather, Uttamchand Gandhi, also known as Ota Gandhi, was a man of principle who had to leave Porbandar, where he served as Diwan, and seek refuge in Junagadh due to state intrigues. There, he demonstrated his integrity by saluting the Nawab with his left hand, as his right hand was already pledged to Porbandar.

Ota Gandhi married twice, and from both marriages, he had six sons. Gandhi's father, Karamchand Gandhi (Kaba Gandhi), was the fifth of these sons and served as a Prime Minister in Porbandar, following his elder brother's tenure in the same position. Kaba Gandhi was known for his loyalty and honesty and earned a reputation for impartiality. Despite having little formal education, he was wise and practical in dealing with various matters. Kaba Gandhi married four times due to the untimely deaths of his wives. His fourth wife, Putlibai, was Mahatma Gandhi's mother.

Putlibai, according to Gandhi, was deeply religious and saintly. She was devoted to daily prayers and regular visits to the Vaishnava temple, Haveli. She observed rigorous vows and fasts, even during illnesses, displaying unwavering determination. Despite her strong religious convictions, she also had a deep understanding of worldly affairs and was respected for her intelligence.

Mahatma Gandhi's parents, Kaba Gandhi and Pudlibai, had a profound impact on his life. His father's dedication to duty and loyalty to the state left a lasting impression on him. His mother's deep religious devotion and saintly behavior instilled in him a sense of piety and moral values. Gandhi's childhood in Porbandar was influenced by these remarkable parents, setting the foundation for his future journey,

Chapter 2: Childhood

In this chapter, Gandhi provides a glimpse of his childhood and early education. Around the age of seven, Gandhi's family moved from Porbandar to Rajkot, where his father became a member of the Rajasthani Court. Gandhi was admitted to a primary school in Rajkot, and he distinctly remembers the names and details of his teachers.

Gandhi admits that he was an average student and had little interest in studies beyond his school books. He was a shy and introverted child, avoiding social interactions and preferring the company of books and his lessons. His daily routine involved attending school diligently and returning home immediately afterward, avoiding any unnecessary interactions with others. He recalls being extremely reserved and reluctant to talk to anyone.



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During his early education, two incidents left a lasting impact on Gandhi's young mind. The first was reading the play "Shravana Pitribhakti Nataka," which depicted a son's devotion to his parents. This story moved him deeply, and he was inspired by the selflessness and sacrifice shown by the characters. The second incident was witnessing the play "Harishchandra," which depicted the legendary king's unwavering commitment to truth. The play left a strong impression on Gandhi, and he admired Harishchandra's dedication to truth, even in the face of severe challenges and suffering.

Despite his average academic performance, these moral lessons from the two plays stayed with Gandhi and laid the foundation for his later principles of truth and nonviolence. He began to internalize the importance of honesty and integrity in one's actions, which would become defining characteristics of his life's journey.

Chapter 3: Child Marriage

In this chapter, Gandhi candidly shares the painful experience of his early marriage at the age of thirteen. The marriage was arranged alongside his elder brother's and cousin's weddings. The decision was made by the elders without considering the wishes of the children. Gandhi admits that he was excited about the festivities and drumbeats of the wedding. However, he was not aware of the seriousness of the commitment he was making.

The triple wedding took place despite a coach accident that injured Gandhi's father. The ceremony proceeded, and Gandhi was married to Kasturba, his wife. He recalls the innocence and eagerness of their first night together as husband and wife. Gandhi later reflects on the societal norms of child marriages and the negative impact they have on young lives. This experience sowed the seeds of his later criticism of early marriages and shaped his advocacy for social reform.

1.3 WHERE THE MIND IS WITHOUT FEAR – GITANJALI 35- RABINDRANATH TAGORE "Where the mind is Without Fear" by Rabindranath Tagore was originally composed in Bengali possibly in 1900 under the title "Prarthana", meaning prayer. Later in 1911, Tagore himself translated the Bengali poem into English and that translation appeared as poem 35 in his Nobel winning anthology "Gitanjali" (Song Offerings) published by the Indian Society, London in 1912.

So when the poem was written, India was under the British Rule and people were eagerly waiting to get their freedom from the British Rule. The poem is written in the form of a prayer to the God, the Almighty for a true freedom for his country. And thus Tagore reveals his own concept of freedom throughout the poem, Where the Mind is Without Fear.

The poet prays to the Almighty that his countrymen should be free from any fear of oppression or forced compulsion. He wishes that everyone in his country has his head held high in dignity. In other words, according to him, in a truly free country every person should be fearless and should have a sense of self dignity.



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The poet dreams of a nation where knowledge would be free. Education should not be restricted to the upper class only but everybody should be allowed to acquire knowledge.

The poet emphasizes the unity of not only of his countrymen but also of the entire world. He thinks there should be no division among people based on their caste, creed, colour, religion or other baseless superstitions. In other words, prejudices and superstitions should not divide the people in groups and break their unity.

Tagore wants a nation where people are truthful. They should not be superficial and words should come out from the depth of their hearts.

The poet wants everyone to work hard to reach their goal, and in the long run to reach perfection. He thinks they should not be tired by working. People should not be lazy and ignoring their work.

The poet compares 'reason' or logical thinking to a "clear stream" and compares 'dead habits' or superstitious beliefs to a 'dreary desert'. He wants the stream of reason not to lose its way into the desert of prejudices. In short, people's thought should be monitored by rational thinking, not by superstition; logic should rule over old baseless beliefs.

The poet wishes his countrymen to be progressive and broad-minded. He wants that their minds are "led forward" to "ever-widening thought and action" by the Almighty. In short, we should be open-minded and do something unusual or extraordinary, overcoming the narrowness of mind.

In the final line of the poem, the poet addresses the God as 'Father'. He asks him to awaken his country into such a 'heaven of freedom' where the above conditions meet. He is actually praying that God awakens his countrymen so that they come out from the darkness of ignorance, prejudices, disunity and all other evils.

1.4 LOVE CYCLE – CHINUA ACHEBE

Top of Form

Bottom of Form

'Love Cycle' by Chinua Achebe describes sunrise, sunset, and their effects on Earth using the metaphor of a barely happy couple. Chinua Achebe was a Nigerian novelist and poet. His masterpiece is the novel *Things Fall Apart*.

'Love Cycle' by Chinua Achebe portrays the sun's effect on Earth (and vice versa) as a hardly romantic relationship. The poem describes the couple: the sun an angry male and the earth a tolerant female. Achebe uses personification and symbolism throughout the poem to evoke vivid imagery.



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'Love Cycle' opens by describing the actions of the sun at dawn. At this time, the poem compares the interaction between the sun and Earth to the aftermath of dispassionate sex between a couples. It goes on to describe the harshness of the sun as dawn gives way to noon. Here, Love Cycle relates the earth's endurance of the sun's scorching rays to the forbearance of a woman dissatisfied by her partner.

Towards the end, however, it speculates why she (Earth) remains in a relationship with him (the sun), and therefore why this natural phenomenon reoccurs. Love Cycle concludes by implicitly mentioning moonlight, a gentle reflection of the sun's rays. The subdued nature of the sun at night gives Earth free reign over her partner. Love Cycle points to this moment as the reason she stays.

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UNIT 2

2.1 NINE GOLD MEDALS – DAVID ROTH

"Nine Gold Medals," by the American singer-songwriter David Roth, is based on a story about a 1976 race held by the Special Olympics (a sports organization for competitors with intellectual disabilities). While competing in the 100-meter dash, a young runner accidentally stumbles and falls to the ground. Rather than continue the race without him, however, all of the other athletes turn around and lift the fallen runner to his feet. They then walk across the finish line arm-in-arm in a powerful display of kindness and empathy that, the speaker declares, epitomizes the true spirit of the games. Compassion and camaraderie, the poem insists, are far more valuable than winning.

Athletes had travelled from all over the world to compete for first, second, and third place. They had trained long and hard in anticipation of the Olympic Games. Crowds gathered around the race track to root for these young athletes, and the final race of the day was just about to start.

As the names of the competitors for the 100-meter race were announced through the loudspeakers, nine young runners waited at the starting line, focused and ready for the sound of the pistol that would signal the race. The gunshot rang out, and the runners sprinted forth down the track—but the youngest runner in the group slipped and tumbled down to the ground.

The young man cried out in heartbreak; everything he'd worked so hard for had suddenly come tumbling down. The other runners all came to a halt—even though they'd trained so long and hard for this race. Then, every single one of them went back to help the fallen runner; together, they pulled the young man back up.

Next, all nine of the runners linked arms and headed for the finish line together. The 100-meter sprint slowed to a walk. The "Special Olympics" banner hanging above the track could not have been more accurate.

The race then finished with nine winners. The athletes crossed the finish line together, hands still linked. The "Special Olympics" banner with their beaming faces.

2.2 ALICE FELL OR POVERTY – WILLIAM WORDSWORTH

Alice Fell or Poverty, written by Wordsworth deals with the real incident between Mr. Durham and Alice. It is an autobiographical poem of the condition of Alice who is an orphan child crying over her rag cloak.

The poem contains a substantial amount of the subject matter of pain and poverty. The subject of suffering is present throughout the entire poem.

The speaker later expresses sympathy for Alice Fell after hearing her cries for aid in the sound.



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Ironically, the post lad who is riding in the carriage cannot hear the noise.

One might go deeper into the poem by learning that Alice Fell is an orphan girl who is impoverished and whose cloak has been crumpled into rags. She lacks any additional or plausible justification for her tears. She is poor because her parents are deceased, and the cloak may represent the little solace she has. She is an orphan and possesses no other covering. The speaker transports her to a neighboring inn where she is given a brandnew cloak. The following day, Alice proudly wore her new cloak and was overcome with delight and happiness. Wordsworth believed the romantic poetry as the spontaneous overflow of powerful feelings and emotions recollected in tranquillity. The poem is a clear example where the central focus is on the emotional strain of Alice and the speaker's connection to the painful situation of Alice. The emotion in the poem is intensified where Alice is mourning for her ragged cloak and the location of her home Durham also adds a heavy weight of loss and emotional suffering she carries. It is quite evident in the end where the new cloak of duffel grey gives her a sense of relief and happiness as well as comfort. It brought a sense of confidence in her personality despite being an orphan little girl. It clearly shows the power of compassion of the speaker towards Alice. The poet uses his romantic imagination to describe the situation where the world of nature seems to align with the condition of Alice as it was raining and windy. The climate reveals the mourn for Alice's condition as well sketched by the poetic imagination.

2.3 THE SCHOOL FOR SYMPATHY – E.V. LUCAS

The writer visits The School for Sympathy

In this essay, the writer E.V. Lucas introduces the readers to a new type of school. As the name indicates, the school's purpose is to create sympathy among its students for the lame, the blind, and the handicapped. It teaches all the subjects taught by other schools but it differs from other schools in one important aspect that is, it makes its students good citizens.

The writer had heard a lot about Miss Beam's School for Sympathy. One day he got the chance to visit it. He saw a twelve-year-old girl whose eyes were covered with a bandage and an eight-year-old boy was leading her carefully between the flowerbeds.

The author met Miss Beam, she was a middle-aged, kindly, and understanding lady. He asked her questions about her way of teaching. She told him that the teaching methods in her school were very simple. The students were taught spelling, arithmetic, and writing. The author told Miss Beam that he had heard a lot about the originality of her teaching method.

Miss Beam told him that the real aim of her school was to make the students thoughtful. She wanted to make them helpful and sympathetic citizens. She added that parents sent their children to her school gladly. She then asked the writer to look out of the window.



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Miss Beam explains the system followed in the school

The author looked out of the window. He saw a large garden and playground. Many children were playing there. He told Miss Beam that he felt sorry for the physically handicapped. Miss Beam laughed at it. She explained to him that they were not handicapped. It was the blind day for a while for some it was the deaf day. There were still others for whom it was a lame day. Then she explained the system. To make the students understand misfortune, they were made to have experiences of misfortunes. In the term, every child had one blind day, one lame day, one deaf day, one maimed day, and one dumb day. On a blind day, their eyes were bandaged. They did everything with the help of other children. It was educative to both the blind and the helpers.

Miss Beam told the author that the blind day was very difficult for the children. But some of the children feared the dumb day. On a dumb day, the child had to exercise willpower because the mouth was not bandaged. Miss Beam introduced the author to a girl whose eyes were bandaged. The author asked her if she ever peeped. She told him that it would be cheating. She also told the author that she had no idea of the difficulties of the blind.

All the time she feared that she was going to be hit by something. The author asked her if her guides were good to her. She replied that they were very good. She also informed the author that those who had been blind already were the best guides.

The writer praises Miss Beam's system of education

The author walked with the girl leading her to the playground. She told him that the blind day was the worst. She didn't feel so bad on the maimed day, lame day, and deaf day. The girl asked the author where they were at the moment. He told her that they were going towards the house. He also told her that Miss Beam was walking up and down the terrace with a tall girl. The blind girl asked what that tall girl was wearing.

When the author told her about the tall girl's dress, she at once made out that she was Millie. The author described the surroundings to her. He felt that as a guide to the blind, one had to be thoughtful. He was full of praise for Miss Beam's system of education which made the student sympathetic and kind. The writer himself had become ten times more thoughtful.

Conclusion

The lesson gives the idea of the role of school education in our life. Miss Beam was running a school. The name of her school was the 'School for Sympathy'. It was different from other schools. The students were taught spelling, adding, subtracting, multiplying, and division. But the real aim of her school was to make children kind and thoughtful.



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Students had a blind day, a lame day, a deaf day, a maimed day, and a dumb day in the course. They learned to understand the problems of the handicapped. This developed feelings of sympathy in children. They learned to help the handicapped kindly. It suggests that education should make children good human beings and kind citizens.

2.4 BARN BURNING – WILLIAM FAULKNER

William Faulkner's 1939 short story is "Barn Burning". The story opens at the county store which also serves as the courtroom in this small town. Mr. Harris said that the pig kept getting out and getting into his crops. He notes that he even gave Abner wire to patch the pigpen but that Abner never used it. So eventually he gets tired of it and keeps the pig. He tells Abner that he has it and that he will owe him a dollar to get it back. Abner sends some hired help to Mr. Harris, along with a verbal message: "Wood and hay kin (can) burn." That night, Harris' barn burns and that is why they have brought Abner to the judge.

Harris insists on bringing the boy up on the stand to try to get him to testify against his father. He gives his full name, Colonel Sartoris Snopes. As Sarty is up there and feeling uncomfortable, the court has mercy on him and decides to not question him any further. The Justice advises Abner to leave town.

As they pass by the crowd (his father limping from what he said was an old war wound) someone hisses "Barn Burner" and pushes the boy down, causing Sarty to fall. Going back to the house, the family leaves town for their new destination.

As the family is camping that night, after supper, Abner comes up to him and asks Sarty if he was going to tell the court the truth about the barn burning. Sarty then confesses that he was going to tell the court the truth.

The next day they arrive at their new sharecropper home. "Abner has Sarty come with him as he goes up to the plantation house. Sarty is amazed by how big and beautiful the property is and it makes him happy to look at it. Sarty watches as his father walks right through a fresh pile of horse manure.

The house servant, a Negro, opens the door as soon as they get there and tells him the Major isn't home. The servant cautions Abner to wipe his feet, but he ignores him and walks in, purposefully dragging his dirty boots across the carpet by the door. Major DeSpain's wife comes down the stairs and asks Abner to go away. He obliges but makes sure to wipe his foot some more on the rug on the way out.

A few hours later, Major DeSpain himself comes down to the house and though Sarty doesn't see the transaction, it is indicated that he leaves the soiled rug there for Abner to clean it.

Though his wife asks him to let her do it, he says he is going to. Abner then takes a stone and uses it to scrub out the stains but in doing so, purposefully scrubs so hard that he rubs the rug raw and leaves a trail that looks like a "mowing machine" had been on the rug. Abner leaves the



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rug on the front porch but that afternoon Major DeSpain comes back to the house and is visibly angry.

He lets Abner know that he has ruined the rug which cost one hundred dollars. He then tells him that in order to pay for it he will have to give him twenty extra bushels of his corn crop.

For the rest of the week, the family works on getting the property ready. Then, on Saturday they head back to town and back to the same store where the opening scene took place.

Abner had called for the meeting claiming that twenty bushels of corn was too much to pay for the rug. Sarty, in his confusion, yells "He ain't done it! He ain't burnt...."

But his father cuts him off and tells him to go outside. The judge does reduce what he has to pay to the major down to ten bushels of corn. But Abner indicates that the Major will never get the corn from him.

When they get home that evening Abner tells Sarty to go get the oil that they were using earlier in the day to oil the wagon. Sarty complies but he's concerned.

Once he realizes what is happening, Sarty is upset. Abner comes into the house and tells the mother to hold Sarty and keep him there. But after the father leaves, Sarty wiggles free and begins to run.

He gets up to the house and bursts through the door. When he sees the Major he can only get out the word "Barn" over and over. He then runs out of the house as he hears the Major yelling for someone to get his horse. As he is running away Sarty hears gunshots and finds himself crying, first "Pap!" and then "Father!"

He tries to comfort himself with the fact that his father at least had some bravery since he fought for Colonel Sartoris in the war. When Sarty wakes up the next morning, he realizes that the moment has changed his life forever and that he can't ever go home again. As he walks towards the woods "he did not look back."



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UNIT 3

3.1 THE THINGS THAT HAVEN'T BEEN DONE BEFORE – EDGAR GUEST

The poem, Things That Haven't Been Done Before, is about doing things that has never been done before. In the first stanza the author just gives an example of Christopher Columbus and his dream of finding a shore. The author says he was strong and had faith that's why he succeeded. Most people today don't take risks and follow the footsteps of others because they know what the outcome will be.

The poem tells us to follow our dreams and try new ways do things that haven't been done before. This is one of his inspirational poems where he motivates us to forget our daily routine and just enjoy life our own unique way. He gave the example of Columbus because, he actually went through a lot before he discovered America. First of all he spent years trying to get someone to pay for his voyage and at one point his men threatened to mutiny and wanted to turn back. However Columbus never gave up and continued. That is what the poem teaches us that there are people who will do things that have been done because they now know the results and won't take risks, "The many will follow the beaten track / With guideposts on the way,". The poet says that there are individuals who follow paths that are successful because they have been told that it is and they won't try something out until they have been told it is safe to do so.

The way Edgar Guest writes this poem changes the mood along the way. It awakens an emotional response in the readers because it instigates them to get out of their comfort zone and take risks as part of their enjoyment in life. This poem is divided up in stanzas and each one of them talks about a different thing. For example in the first stanza he gives the example of Columbus, "...Columbus dreamed of an unknown shore", in the second stanza he talks about people with the same routine every day, "...They live and have lived for ages back /With a chart for every day", and in the third stanza he talks about risk-takers, "A few strike out, without map or chart, / Where never a man has been,". In line, "Are you one of the timid souls that quail," is a personification because our soul can't actually tremble from fear but it is a great personification because this actually makes the reader question themselves whether they are brave enough go out and set new paths for ourselves? The poem is simple, yet really inspiring because we have to remember that trying out something different may turn out way better than expected but we would have never known until we had tried the things that haven't been done before.

3.2 STOPPING BY WOODS ON A SNOWY EVENING - ROBERT FROST

"Stopping by Woods on a Snowy Evening" was written by American poet Robert Frost in 1922 and published in 1923, as part of his collection New Hampshire. The poem is told from the perspective of a traveller who stops to watch the snow fall in the forest, and in doing so reflects on both nature and society.



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The speaker thinks about who owns the woods that he or she is passing through, and is fairly sure of knowing the landowner. However, the owner's home is far away in the village, and thus he is physically incapable of seeing the speaker pause to watch the snow fall in the forest.

The speaker thinks his or her horse must find it strange to stop so far from any signs of civilization. Indeed, they are surrounded only by the forest and a frozen lake, on the longest night of the year.

The horse shakes the bells on its harness, as if asking if the speaker has made a mistake by stopping. The only other sound besides the ringing of these bells is that of the wind and falling snowflakes, which the speaker likens to the feathers of goose down.

The speaker finds the woods very alluring, drawn both to their darkness and how vast and all-encompassing they seem. However, the speaker has obligations to fulfil elsewhere. Thus, though he or she would like to stay and rest, the speaker knows there are many more miles to go before that will be possible.

3.3 THE MAGIC BROCADE – A TALE OF CHINA

‘The Magic Brocade - A Tale of China’ by Aaron Shepard is a heart-warming story set in ancient China. The tale revolves around an old widow and her son, Chen, who live in a small village. The widow is famous for her exceptional brocade weaving skills, creating intricate and lifelike designs using threads of silver, gold, and coloured silk.

One day, the widow becomes enchanted by a beautiful painted scroll of Sun Palace at a marketplace stall. The image depicts a marvellous palace with fantastic gardens and lovely fairy ladies. Overwhelmed by the desire to be in the palace, she purchases the scroll. Chen suggests weaving the picture into a brocade so that his mother can feel like she is there.

The widow begins weaving diligently, losing herself in the magical world of the brocade. She becomes so engrossed in her work that she stops weaving brocades to sell. Chen starts selling firewood to sustain their livelihood. After months of tireless work, the widow completes the brocade, but a sudden wind carries it away to the east.

Distraught, the widow falls ill, convinced that she cannot live without her creation. Chen sets off on a journey to retrieve the brocade. Guided by an old woman and her horse, he braves the Flames of Fiery Mountain and crosses the treacherous Icy Sea to reach Sun Palace.

Upon arriving, he meets the fairy lady Li-en, who welcomes him as the first mortal to reach their realm. Chen explains his quest and his mother's condition. The fairies admire the brocade and wish to learn from the widow's craftsmanship. Fairies get permission from Chen to keep the brocade for a day. Chen stays there with Li-en, and they develop a fondness for each other.

In the end, Li-en embroidered a small image of herself on the palace steps. With Li-en's guidance, they step into the brocade, transporting them to Sun Palace. The widow becomes the



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teacher to the fairies, and Chen becomes Li-en's husband. They all live happily, and the fairies continue to weave exquisite brocades at Sun Palace.

"The Magic Brocade" celebrates the power of art, the bond between a mother and son, and the enchanting possibilities of dreams coming true.

3.4 STORIES ON STAGE – AARON SHEPARD (THREE SIDEWAY STORIES FROM WAYSIDE SCHOOL – LOUIS SACHAR)

Sideways Stories from Wayside School is a 1978 children's short story cycle novel by American author Louis Sachar, and the first book in the Wayside School series. The story takes place in the fictional Wayside School, a school that was meant to be built one story tall with thirty classrooms all in a row, but was instead built thirty stories tall with a single classroom on each floor, save for the nonexistent nineteenth story. The book is primarily set in Mrs. Jewls' class, which is located on the thirtieth story of Wayside School, and each chapter focuses on a different student or teacher at the school.

Mrs. Jewls

Mrs. Jewls becomes the new teacher after Mrs. Gorf is eaten. When she first sees her students, she figures that they must be monkeys, because she has never seen children so cute. After the students convince her that they are not monkeys, Mrs. Jewls begins teaching normally, though the students liked her original idea better.

Joe

Joe is a student who cannot count properly, but always ends up at the correct answer anyway. Mrs. Jewls holds him back during recess and attempts to teach him, but finds herself unable to do so. After recess, other students make fun of Joe, but Mrs. Jewls reassures him that he will wake up one day and suddenly be able to count. Joe asks why he has to go to school, and Mrs. Jewls explains that school speeds it up; if he did not go to school, it could take him 70 years to learn, and by then he would not have any hair. The next day, Joe wakes up and realizes he is indeed able to count correctly. He counts every hair on his head, totalling to 55,006.

Bebe

Bebe Gunn is the "fastest draw" (quickest drawer) in class, able to draw pictures faster than anyone else. She can produce a picture of a cat in under 45 seconds, a dog in less than 30 seconds, and a flower in less than 8 seconds. In one art class, with the assistance of Calvin, she makes 378 works of art in one hour. Mrs. Jewls tells her that the quality of art is more important than the quantity; in her words, if a single picture produced by a single person over the course of a lifetime is better than each of Bebe's pictures, the person with only one picture has produced more art than Bebe. Distraught, Bebe subsequently goes home to begin a picture of a cat; she indicates that she probably will have barely begun by the next day.



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Calvin

Calvin is sent by Mrs. Jewls to deliver a nonexistent note to the nonexistent Miss Zarves on the nonexistent nineteenth floor. He consults Louis, who tells him that he is "not supposed to deliver no notes to no teachers". Upon returning to the 30th floor, Mrs. Jewls thanks a dumbstruck Calvin, who ultimately decides it was nothing.

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UNIT 4

4.1 Articles:

There are three types of articles:

1. Indefinite Articles:

“A” is used before singular countable nouns that begin with a consonant sound.

“An” is used before singular countable nouns that begin with a vowel sound.

2. Definite Article:

“The” is used before singular or plural countable nouns and uncountable nouns to specify a particular or unique entity.

4.2 Nouns:

1. Common Nouns:

Common nouns refer to general, non-specific entities and are written in lowercase unless they appear at the beginning of a sentence. They are not capitalized unless they are part of a title.

Examples include “dog,” “city,” “car,” and “book.”

2. Proper Nouns:

Proper nouns refer to specific individuals, places, or entities, and they are always capitalized. They give a unique identity to the entity they represent.

Examples include “John” (person); “Paris” (city), “Toyota” (car brand), and “Harry Potter” (fictional character).

3. Concrete Nouns:

Concrete nouns represent tangible objects or things that we can perceive through our senses. They include items that exist physically in the world.

Examples of concrete nouns are “tree,” “cup,” “cat,” and “mountain.”

4. Abstract Nouns:

Abstract nouns, in contrast, represent ideas, emotions, qualities, or concepts that cannot be touched or seen physically. They refer to intangible aspects of life.

Examples include “love,” “happiness,” “freedom,” and “justice.”



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5. Collective Nouns:

Collective nouns are used to refer to groups of people, animals, or things as a single unit. While they refer to multiple entities, they function as singular nouns in a sentence.

Examples of collective nouns are “team,” “herd,” “family,” and “flock.”

6. Countable Nouns:

Countable nouns can be quantified and used in both singular and plural forms. They can be preceded by articles like “a,” “an,” or “the.”

Examples include “table” (singular) and “tables” (plural).

7. Uncountable Nouns:

Uncountable nouns, also known as mass nouns, cannot be counted individually. They represent substances, concepts, or ideas that are considered as a whole. Uncountable nouns do not have a plural form and are not used with articles like “a” or “an.”

Examples include “water,” “information,” “happiness,” and “furniture.”

4.3 Pronouns

1. Personal Pronouns:

Personal pronouns refer to specific people or things and change their form based on their grammatical role in the sentence (subject, object, or possessive). There are three cases for personal pronouns: subjective (used as the subject of the sentence), objective (used as the object of a verb or preposition), and possessive (showing ownership).

Examples:

Subjective: I, you, he, she, it, we, they

Objective: me, you, him, her, it, us, them

Possessive: my/mine, your/yours, his, her/ hers, its, our/ours , their/theirs

2. Reflexive Pronouns:

Reflexive pronouns are used when the subject and the object of a sentence are the same person or thing. They end in “-self” (singular) or “-selves” (plural). Reflexive pronouns emphasize the subject's action on itself.

Examples:

She hurt herself while playing.

We enjoyed ourselves at the party.



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3. Intensive Pronouns:

Intensive pronouns are similar to reflexive pronouns in form (ending in “-self” or “-selves”), but they are used to add emphasis to a noun or pronoun in a sentence, rather than to reflect the action back to the subject.

Examples:

I myself completed the project.

The president himself addressed the nation.

4. Demonstrative Pronouns:

Demonstrative pronouns are used to point to specific people, things, or ideas. They indicate whether the noun they replace is nearby or far away. The four main demonstrative pronouns are this, that, these, and those.

Examples:

This is the book I was talking about.

Those are beautiful flowers.

5. Interrogative Pronouns: Interrogative pronouns are used to ask questions about people or things. They introduce questions and do not refer to any specific entity. The main interrogative pronouns are who, whom, whose, what, and which.

Examples:

Who is coming to the party?

What did you eat for breakfast?

6. Relative Pronouns:

Relative pronouns introduce relative clauses that provide additional information about a noun in the main clause. They connect the relative clause to the main clause. The main relative pronouns are who, Whom, whose, which, and that.

Examples:

The woman who lives next door is a doctor.

The car that he bought is red.

7. Indefinite Pronouns:

Indefinite pronouns refer to non-specific or unknown people or things. They do not refer to any particular ‘entity and are used to generalize or quantify.



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Examples:

Someone is knocking at the door.

Nothing can stop us now.

4.4 VERBS

1. Action Verbs:

Action verbs are verbs that express physical or mental actions performed by the subject. They convey what a person, animal, or object does. These verbs can be further divided into transitive and intransitive verbs.

Transitive Verbs:

Transitive verbs require a direct object to complete their meaning. The action is directed towards the object.

Examples:

She ate an apple. (The action “ate” is performed on the direct object “an apple.”)

He wrote a letter. (The action “wrote” is performed on the direct object “a letter.”)

Intransitive Verbs:

Intransitive verbs do not require a direct object to complete their meaning. The action does not transfer to any object.

Examples:

The bird sings. (The action “sings” does not transfer to any direct object.)

He laughed loudly. (The action “laughed” is complete without a direct object.)

2. Linking Verbs:

Linking verbs, also known as copulative verbs, connect the subject of the sentence to a subject complement, which provides additional information about the subject. They do not express action but rather state of being or condition.

Examples:

She is a teacher. (The linking verb “is” connects the subject “She” to the subject complement “a teacher.”)

The flowers smell delightful. (The linking verb “smell” connects the subject “The flowers” to the subject complement “delightful.”)



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3. Auxiliary (Helping) Verbs:

Auxiliary verbs, also called helping verbs, assist the main verb in expressing tense, aspect, mood, or voice. They work together with the main verb to provide more information about the action or state.

Examples:

She has completed her assignment. (The auxiliary verb “has” helps the main verb “completed” to express the present perfect tense.)

We are going to the party. (The auxiliary verb “are” helps the main verb “going” to express the Present continuous tense.)

4. Modal Verbs:

Modal verbs are a special category of auxiliary verbs that express possibility, necessity, ability, or permission; they do not change their form and are always followed by the base form of the main verb.

Examples:

He can swim. (The modal verb “can” expresses ability.)

We should study for the exam. (The modal verb “should” expresses necessity.)

5. Regular Verbs and Irregular Verbs:

Verbs can also be classified as regular or irregular based on how they form their past tense and past participle.

Regular Verbs:

Regular verbs follow a consistent pattern for forming the past tense and past participle by adding “-ed” to the base form.

Examples:

Talk (base form) — Talked (past tense) > Talked (past participle)

Play (base form) —> Played (past tense) Played (past participle)

Irregular Verbs:

Irregular verbs do not follow a standard pattern for forming the past tense and past participle. They have unique forms for these tenses.

Examples:

Go (base form) — Went (past tense) —> Gone (past participle)



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Eat (base form) — Ate (past tense) —> Eaten (past participle)

4.5 ADVERBS

Types of Adverbs

1. Adverbs of manner:

These adverbs describe how an action is performed. They answer the question “how?”

Examples include: quickly, softly, carefully, and angrily.

2. Adverbs of time:

They indicate when an action occurs. They answer the question “when?”

Examples include: now, soon, yesterday, and later.

3. Adverbs of frequency:

These adverbs express how often an action takes place. They answer the question “how often?”

Examples include: always, often, rarely, never.

4. Adverbs of place:

They show where an action occurs. They answer the question “where?”

Examples include: here, there, everywhere, and nowhere.

5. Adverbs of degree:

These adverbs modify the intensity or degree of an adjective, adverb, or verb. They answer the question “to what extent?”

Examples include: very, extremely, too, quite.

6. Adverbs of certainty:

They express the level of certainty about the action or statement. They answer the question “how sure?”

Examples include: definitely, probably, certainly, maybe.

7. Adverbs of reason:

These adverbs provide the reason or cause for an action. They answer the question “why?”

Examples include: therefore, consequently, because, hence.

8. Interrogative adverbs:

These adverbs are used to ask questions.



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Examples include: why, when, where, how.

4.6 ADJECTIVES

Adjectives serve several important functions in sentences:

1. Modification:

Adjectives modify nouns, pronouns, or noun phrases, providing additional information about them.

The happy child played in the park.

The expensive necklace is made of gold.

2. Comparison:

Adjectives can be used to compare one noun or pronoun to another, indicating superiority, equality, or inferiority.

He is taller than his brother.

The coffee is as hot as tea.

3. Attributive Use:

Adjectives are commonly used before the noun they modify. This is known as the attributive use of adjectives.

She bought a red dress.

The old man lives in that house.

4. Predicate Use:

Adjectives can also be used after linking verbs (e.g., be, seem, appear) to describe the subject of the sentence. This is known as the predicate use of adjectives.

The weather is sunny today.

She seems happy about the news.

4.7 PREPOSITIONS

Functions of Prepositions

1. Indicating Location or Place:

Prepositions are commonly used to express the location of a person object, or event in relation to something else.

The ball is on the table.



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The restaurant is across from the park.

2. Showing Direction:

Prepositions can indicate the direction of movement or action.

He walked towards the exit.

The birds flew above the clouds.

3. Expressing Time:

Prepositions are used to specify a particular time or duration.

She will arrive at 5:00 PM.

They work during the day.

4. Illustrating Manner:

Prepositions can describe the way in which an action is performed.

She speaks with confidence.

He danced like a professional.

5. Denoting Possession:

Prepositions can indicate ownership or possession.

The keys are of the car.

The book belongs to me.

6. Showing Cause or Reason:

Prepositions can express the reason or cause for an action.

He left because of the rain.

She succeeded due to her hard work.

7. Linking Ideas:

Prepositions are used to connect different ideas or concepts in a sentence.

The movie is about love and friendship.

We talked about our future plans.



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UNIT 5

Components of a Paragraph

a. Topic Sentence:

The first sentence of a paragraph should be the topic sentence, which introduces the main idea or point of the paragraph. It sets the tone and focus for the rest of the paragraph.

b. Supporting Details:

The topic sentence is followed by sentences that provide supporting details, examples, evidence, or explanations related to the main idea.

c. Transition Words:

Use transition words and phrases to link sentences within a paragraph, providing a smooth flow of ideas.

5.1 Types of Descriptive Writing

1. Descriptive Paragraphs:

A descriptive paragraph focuses on providing detailed descriptions of a specific scene, object, or experience. It paints a clear picture for the reader using sensory details and vivid language.

2. Descriptive Essays:

A descriptive essay is an extended piece of writing that involves a more comprehensive exploration of a particular topic. The essay typically includes multiple paragraphs, each contributing to a vivid and detailed depiction of the subject.

3. Descriptive Narrative:

A descriptive narrative combines elements of storytelling with descriptive writing, creating a compelling and immersive experience for the reader.

4. Character Descriptions:

This type of descriptive writing involves portraying the physical appearance, personality traits, and emotions of a character in a story or novel.

5.2 Types of Expository Writing

1. Cause and Effect:

This type of expository writing explains the causes and consequences of a particular event, phenomenon, or situation.



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2. Compare and Contrast:

This form of expository writing highlights the similarities and differences between two or more subjects, allowing the reader to understand their unique characteristics.

3. Process Analysis:

Process analysis expository writing explains the steps or procedures involved in a particular process or activity.

4. Problem and Solution:

This type of expository writing presents a problem and provides potential solutions or recommendations to address the issue.

5.3 Components of a Persuasive Paragraph

a. Topic Sentence:

The first sentence of a persuasive paragraph should state your main point or argument clearly.

b. Supporting Evidence:

Provide specific evidence, examples, or facts to support your argument. Use credible sources to enhance the credibility of your claims.

c. Counterarguments and Rebuttal:

Address potential counterarguments or opposing viewpoints and provide a rebuttal to refute them.

d. Call to Action:

Conclude the paragraph with a strong call to action that urges the reader to consider your point of view or take a specific action.

5.4 Types of Narrative Writing

1. Personal Narrative:

Personal narratives recount personal experiences, reflections, or memories of the writer.

2. Fictional Narrative:

Fictional narratives are imaginative stories that involve made-up characters and events.

3. Historical Narrative:



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Historical narratives recount real events from the past, often told in a storytelling format.

Tips for Effective Reading Comprehension:

1. Active Reading:

Engage actively with the text by highlighting key points, taking notes, and summarizing important information as you read.

2. Context Clues:

Use context clues to decipher the meanings of unfamiliar words or phrases in the excerpt.

3. Identify Main Ideas:

Identify the main ideas and supporting details in the text to gain a comprehensive understanding of the content.

4. Practice Regularly:

Improve your reading comprehension skills by practicing with a variety of texts and question types regularly.

5. Time Management:

Manage time effectively during exams or timed reading comprehension exercises to ensure all the questions can be answered thoroughly.